GREAT ENGRAVERS

VATTEAU · BOUCHER

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GREAT ENGRAVERS : EDITED BY ARTHUR M. HIND

PORTRAIT OF WATTEAU, WITH HIS PATRON, M. DE JULIENNE.

Engraved by N. H. Tardieu. G. 14

769.944
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WATTEAU
BOUCHER

AND THE FRENCH ENGRAVERS AND ETCHERS OF THE EARLIER EIGHTEENTH CENTURY

FREDERICK A. STOKES COMPANY
NEW YORK PUBLISHERS

BOOKS OF REFERENCE

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Goncourt, Edmond de. Catalogue Raisonné de l'œuvre peint, dessiné, et gravé d'Antoine Watteau. Paris 1875

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WATTEAU, BOUCHER, ETC.

IT need hardly be said that Watteau does not figure in this series by virtue of being a great engraver or etcher. But it is our intention to deal with phases and periods of engraving as well as with separate masters of the art, and a period is often best defined by the painter who was the inspiring force behind a whole group of engravers. Watteau was never the head of a school of engravers in the same sense as Rubens. Rubens realised, like Raphael and Van Dyck, the practical benefit that might be reaped from issuing prints after his own works, and almost monopolised the time of several of the greatest engravers of the period, keeping them in some instances in his studio, and giving the closest supervision to the progress of their work. With Watteau, on the other hand, it remained rather for the publisher and patron to have his work reproduced in engraving, and in spite of his early popularity, a premature death at the age of thirty-six rendered it impossible for any large number of prints to have been produced under his personal supervision. It was only after his death that his constant friend and patron, M. de Julienne, was able to realise the project of a corpus of engravings that should adequately illustrate the master's achievement as painter and draughtsman. And no painter has received a more magnificent monument than the superb "Recueil" carried out by Julienne as a memorial to his friend. The engraving by Tardieu, after a lost picture, given as our frontispiece, is the happiest record of a disinterested friendship that will always reflect honour on the master's patron.

Julienne's corpus, in four large folio volumes, appears to have been completed in 1734, and issued in a hundred copies at an original price of five hundred livres.* The first volume bears the title "L'œuvre d'Antoine Watteau, Peintre du Roy en son Académie Roïale de Peinture et Sculpture. Gravé d'après ses tableaux et desseins originaux tirés du Cabinet du Roy et des plus curieux de l'Europe. Par les soins de M. de Jullienne. Fixé à cent exemplaires des pres épreuves." This first volume is almost entirely limited to reproductions of the paintings (including both easel pictures and decorative panels), with the exception of two charming series of small plates, the "Figures de Modes, dessinées et gravées à l'eau-forte par Watteau et terminées au burin par Thomassin le fils," and the "Figures françaises et comiques nouvellement inventées par Watteau"

* A later edition was announced by the widow of François Chereau in 1739, at a price of 250 livres.

(engraved by Desplaces and others). Then followed two somewhat smaller folio volumes reproducing about three hundred and fifty drawings, with the title "Figures des différents caractères de paysages et d'études dessinées d'après nature par Antoine Watteau. Gravées à l'eau-forte par des plus habiles peintres et graveurs du temps. Tirées des plus beaux Cabinets de Paris. A Paris chez Audran, graveur du Roy, et chez F. Chereau, graveur du Roy." Finally as the fourth volume of the series came the second of the paintings, with the title "Œuvre des estampes gravées d'aprés les tableaux et desseins de feu Antoine Watteau . . . 4e et dernière volume. A Paris chez Gersaint." It is clear from a reference to the progress of the work in the second part of the "Figures des différents caractères," and from an announcement of the second volume illustrating the paintings, that the volumes were issued severally as they were completed, and in the order we have given. Julienne was no doubt personally responsible for commissioning the engraving of the majority of the plates in the first and last volumes, as well as the whole series of plates after the drawings. But from the addresses that figure on many of the prints in the two volumes of paintings, it appears that he must also have obtained possession of, or permission to use, numerous plates previously published by printsellers such as Gersaint and Chereau.

The plates in the two volumes of drawings are numbered (up to 350), but in regard to the two volumes reproducing the paintings it is difficult to define exactly what they originally contained, as the plates are not numbered, and all the bound copies known seem to show variations. Works of this kind tend to get cut up and sold separately, so that bound copies are of great rarity and value. There is an extremely fine series in the British Museum that once belonged to the well-known eighteenth-century collector John Barnard; the Bibliothèque Nationale, Paris, possesses another, while the most interesting series of all is in the Bibliothèque de l'Arsenal, Paris. In this last series the published engravings after the drawings are supplemented by a large number of plates which were prepared for the work but never used in the regular issue. The plates of the "Figures des différénts caractères" occur in several states, (i) separate proofs before the numbers; (ii) the ordinary published state with the numbers; (iii) with further shading, and landscape background added by Huquier, who had acquired the plates and issued them later with a new numbering. Their beauty is almost entirely spoilt by the additions made in this late issue.

It is surprising how large a number of the engravings are after

paintings whose present locality is unknown, if indeed they are not irretrievably lost. But there is no catalogue of Watteau's painted work in existence done from a comprehensive first-hand study of his works throughout Europe,* so that one may reasonably hope that many of the subjects are still to be unearthed in private, and even public, collections. We have indicated as far as possible in our list the locality of the original pictures or drawings.

The engravers who reproduced Watteau's pictures worked in a mixed style of line-engraving and etching, which is the direct development of the method of Gérard Audran, the most important of the classical French engravers of the preceding century. Two of Gérard's nephews, Jean Audran and Benoît Audran the elder, contributed largely to the perfecting of the particular style of engraving which marks the school, while Jean's son, Benoît Audran the younger, did even more after Watteau than his father or uncle. The sparkling play of light on costume which characterises Watteau's *Fêtes Galantes* could only be rendered in its brilliance by the clear lines of engraving, but his landscape and the subtle varieties of tone on every moving form and figure needed the etcher's freer touch to interpret. No engravers, except perhaps those of the school of J. M. W. Turner, have surpassed the achievements of N. H. Tardieu, Benoît Audran the younger, Laurent Cars, and J. P. Le Bas (to cite some of the best of Watteau's interpreters) in translating the most delicate tones of the brush into terms of black and white.

In the reproduction of drawings one feels that the engravers were less successful. It is enough to compare the wonderful chalk drawing of a *Lady's Head*, in the collection of Mr. J. P. Heseltine, with the etching, to realise how much has been lost of the exquisite delicacy of sentiment and expression of the original. And in this case the etcher is François Boucher, the greatest genius in the whole group of graver-interpreters. Much of course must be allowed for the practical impossibility of rendering the soft shades of black and red chalk (the usual medium of Watteau's drawing, and the direct descendant of a style frequently used by Rubens) in the hard lines of black and white. Nevertheless when originals are not known and when we make no special demands on fidelity of reproduction, it must be confessed that the etchings of Boucher, the Audrans, Comte Caylus, Cars, Lepicié, Tremollière, and the rest are delightful reflections of Watteau's style.

* The brothers De Goncourt were among Watteau's most sympathetic appreciators, but their catalogue of his work (the best in existence) was based on little first-hand knowledge except for the pictures in France

It is interesting to note in certain instances the existence not only of Watteau's first sketch from the life, but of more careful drawings (either by Watteau himself, or by his engraver) used as the immediate originals for the prints. I would refer in particular to the subject *L'Acteur Poisson en habit de paysan*, in the engraved series "Figures Françaises et Comiques," for which the immediate original for the engraving by Desplaces is in Stockholm, and the larger and much more spirited first sketch in the British Museum. One is tempted to regard the smaller elaborated study as the work of the engraver, but as two similar studies are preserved in Stockholm for Watteau's original etchings in the "Figures de Modes," it is more likely that they are all Watteau's own drawings.

We have referred to the plates after the drawings as etchings, and to those reproducing the pictures as engravings. But strict definition is dangerous, for few of the plates are pure etchings in the sense of being only bitten by the acid and not cut with the graver at all. In fact it will be found that in nearly every case the etched line is reinforced with the burin to give the brilliance and sparkle which would otherwise be lost.

Watteau's few original etchings are all here reproduced. First seven small costume studies in the series of eleven "Figures de Modes" (see I–VII); then the preliminary etching in *La Troupe Italienne*, a subject which was also reproduced, ostensibly from a drawing, by François Boucher (see VIII, IX); and finally, if tradition be correct, the preliminary etching of the *Recrue allant joindre le Régiment*, which was finished in engraving by S. H. Thomassin (X). This last subject shows Watteau in the less familiar vein of painter of scenes of military life. His early life at Valenciennes, where he was born just on the borders of Flanders and France,* was a natural centre of military activity, and it is interesting that this picture was practically the first that really started him on his short career of success in Paris. He cares little for the horrors, the miseries, or the pomp of war, these are left to artists such as Callot, Goya, and Van der Meulen, but his genius for colour and movement finds a congenial theme in the sparkling evolutions of marching battalions, rendered with such vitality and swing in the subject reproduced.

While speaking of Watteau's early life at Valenciennes, we would

* But for the treaty of Nimeguen in 1678 (six years before his birth) by which the border was newly marked out, Watteau would have been born a Fleming.

refer to an engraving by Lehardy de Famars of a lost picture, *La Vraie Gaieté*, which shows how absolutely Flemish his early work must have been. It is remarkable that the exquisite painter of the *Fêtes Galantes* could at one period have been producing a picture of peasant life which might pass for a Teniers. Perhaps this close dependence on Teniers may account for the loss of this and other Watteau pictures in the same style. They may merely be hiding somewhere under the more likely name of the Flemish master.

According to its title, Boucher's print of *La Troupe Italienne* is etched after a drawing by Watteau. Granting the possibility of a misleading inscription, and that it is actually based on the same picture reproduced by Watteau and Simonneau (now in the collection of Baron Edmond de Rothschild), it is interesting for its individual rendering of the subject. It is much less of one tone than the Watteau etching, and has all the emphatic touches which are associated more with a drawing than a finished painting. There was a version of the subject at Blenheim, but I have not been able to find whether this could have been Boucher's original rather than the Rothschild picture. As it was sold for only twelve guineas in the great sale of the Marlborough pictures at Christie's in 1886, one is inclined to infer that the picture was merely a copy.

As an etcher François Boucher is the most important figure in the earlier part of the eighteenth century in France. The reproduction of Watteau's drawings was one of the earliest works of the famous painter. M. de Julienne was as clear-sighted in his encouragement of the young Boucher as he had been with Watteau, giving him *carte blanche* to engrave as many as he pleased of the series of drawings he intended for his Watteau *Œuvre*. Altogether Boucher etched about a hundred and twenty-five out of the whole series of three hundred and fifty, besides engraving several of the paintings (mostly the decorative panels) that were published in the other two volumes. In addition to his work for Julienne, Boucher etched a considerable number of separate subjects, chiefly no doubt in the early part of his career before he had attained his popularity as a painter. Three of the most charming of these are here reproduced (LI–LIII). With him as with Watteau, the more important prints from the point of view of the market and the collector are not his own original etchings but engravings by others after his paintings and drawings. Of the line-engravings Beauvarlet's pair of *Le Départ du Courier* and *L'Arrivée du Courier* are among the most attractive and popular. His drawings were reproduced less frequently by the methods of line-engraving and

etching, that had to suffice for Watteau, than in the process of crayon-engraving, which was only discovered towards the middle of the eighteenth century by J. C. François. By the use of *roulettes*, *mattoirs*, needles, and punches of various descriptions, either through the etched ground as a preliminary to biting with the acid, or directly on to the plate as with the graver, a very close facsimile of the texture of a chalk-drawing could be obtained. The *roulette* includes tools of various forms with the common feature of a revolving head, provided with a serrated edge or a surface of cutting-points to produce the grain on the copper; the *mattoir*, an instrument with a butt-end provided with irregular points like the roulette. Sometimes an impression was produced from several copper-plates to give a variety of colours. Louis Bonnet in particular carried the process of crayon-engraving to great perfection for the reproduction of coloured drawings and pastels. We have not reproduced any of his famous pastel engravings, for their quality would be almost entirely lost in half-tone reproduction, but merely give in this place two of Demarteau's monochrome crayon-engravings after drawings by Boucher (LVIII, LIX). Gilles Demarteau was a much better artist than Bonnet, only less inclined to the experiments in colour which render Bonnet's work so remarkable.

Towards the end of his life, about 1719–20, Watteau had passed some time in England, a fatal change, according to his friends' reports of the progress of the consumption to which he finally succumbed in 1721. It was here he met Philippe Mercier, a French painter born in Berlin, whose family is portrayed in the rare etching reproduced on Plate LX. According to the lettering, both etching and painting are by Mercier, but a tradition preserved by Mariette states that it was based on a sketch by Watteau. It is certain that the Mercier children occur in several of Watteau's drawings.

With Claude Gillot we complete our illustration of the immediate entourage of Watteau. Watteau had been his pupil, and probably owed more to him in the formation of his own style than to any of his other masters. Unfortunately too little is known about Gillot's painting to make the exact relation between master and pupil at all clear. But one of the most careful students of Watteau, Robert Dohme, has suggested that the *Départ des Comédiens Italiens* which is attributed to Watteau on the engraving by Louis Jacob (the only record of the lost picture) is in reality by Claude Gillot. The event recorded in the picture is the expulsion of the Italian players from their theatre in Paris in 1797 at the order of Louis XIV, who interpreted one of their plays, *La Fausse Prude*, as an attack on Madame

de Maintenon. The figures are unusually stiff for Watteau, but this may, of course, be the fault of the engraver. Even if Watteau be the author, it was probably Gillot who supplied him with drawings of the event, for the costume makes it unlikely that it could have been painted from the life after the return of the Italian comedians in 1716. Gillot is of considerable interest in the development of French ornament design, through the variety he introduced into the Bérain traditions, both in developing a more naturalistic treatment of the animal and vegetable subsidiaries in design, and in his adoption of the figures of Italian comedy in place of the conventional classic divinities. Watteau also worked for some time after leaving Gillot under another decorative painter, Claude Audran (the third of that name, and brother of Jean Audran), the keeper of the Luxembourg. But Audran was less of an innovator than Gillot, and we may take it that it was chiefly to the latter that Watteau owed his early familiarity with the Harlequins, Mezzetins, and other figures from Italian comedy, which not only supplied him with so much immediate material, but helped to a large extent in the formation of the exquisite but artificial atmosphere which characterises most of his paintings.

Comte Caylus, who seems to have acted the part of candid friend and critic to Watteau and many artists of his circle, states that Gillot's rupture with Watteau (like Watteau's with his too successful imitator, Lancret) was due to jealousy. According to his story, Gillot, on the rupture with Watteau, entirely gave up painting and devoted himself henceforth to engraving, not deigning to appear as a rival of a painter whom he saw had outstripped him in the public favour on his own ground. But whatever the truth of the matter, the best work that Gillot has left is certainly contained in his etched plates. The series of *Bacchanals* shows him as a most spirited draughtsman with a splendid sense of harmonious design, while the four plates of the *Life of a Satyr* offer some of the most fascinating *diableries* to be found in French art of the period. We reproduce two plates from each series (LXI–LXIV).

From the existence of two original drawings in the British Museum for similar subjects which were never transferred to copper, we may infer that Gillot projected engraving a larger number of Bacchanals than the four known plates.

Watteau's imitators, Lancret and Pater, were reproduced by many of the same engravers represented in the present series of plates. But prints after both these painters are so numerous and attractive

that it has been decided to reserve them with a view to a separate volume in a later series.

Charles Natoire and Charles Hutin, who were both pupils of the painter François Lemoyne, worked as etchers somewhat in the manner of Boucher. But Hutin shows an even lighter vein, and a charming fancy that in some sense anticipates the exquisite etchings of Fragonard.

Fragonard, in company with Moreau le Jeune and other French engravers and illustrators of the second half of the eighteenth century, will be represented in a later volume of the present series. In the present volume the illustrators of books are merely represented in Jean Baptiste Oudry and H. F. Gravelot. Gillot has only been here illustrated by his larger and more important separate prints. But his little plates (both original etchings and engravings after his designs) to Houdart de la Motte's *Fables*, 1719, are among the most charming book illustrations of their kind, and their date thoroughly entitles him to the appellation of the Father of the French school of vignette. Oudry is better known for his paintings of animals, but the plate which we reproduce from the quarto edition of Lafontaine's *Fables*, 1755 (for which he designed all the illustrations), shows him equally at his ease in society genre, and the master of a reserved, but delicately expressive style.

Gravelot is of particular interest as one of the chief links between the French and English art of the period, for he was settled in England for the greater part of the twenty years preceding 1754. Moreover he forms a fitting close to the series illustrating the French engravers and etchers of the earlier eighteenth century, as he is a typical representative of the transition from the style of Watteau to that of Moreau le Jeune, Marillier, and the other vignettists of the second half of the century. In our illustrations he is shown in his earlier phase. The two engravings by L. Truchy (another Frenchman who was working in England about the middle of the century) are from a series published by John Bowles in 1744–45. Of eight in the British Museum, six are engraved by Truchy, and one each by Thomas Major and Charles Grignion. Gravelot's original pencil drawing for the plate by Grignion (a *Lady with a Fan*) is in the British Museum.

The British Museum also possesses several other somewhat larger studies of single figures of a similar type by both Gravelot and his pupil Grignion. They are attractive drawings in black chalk and stump heightened with white on grey paper, but they are entirely without the piquant and incisive quality that characterises Watteau,

Lancret, and Pater. Gravelot did good work in England in such illustrations as those to Richardson's *Pamela*, 1742, but they are dull in comparison with the charming plates he produced after his return to France for Marmontel's *Contes Moraux*, 1765.

LIST OF PLATES

The following abbreviations are used : B. = Baudicour ; G. = Goncourt ; R.-D. = Robert-Dumesnil. I am indebted to the kindness of Sir Claude Phillips for several of the references to pictures, also to M. Camille Doucet and M. Gaston Schéfer for other details.

Portrait of Antoine Watteau with M. de Julienne. Engraved by N. H. Tardieu after a painting by Watteau. G. 14. *Frontispiece*

ANTOINE WATTEAU. Original etchings :

Seven plates from the "Figures de Modes." I–VII. G. 3–9. R.-D. 1–7. *Several drawings for this series are in the National Museum, Stockholm (reproduced, Schönbrunner und Meder, Handzeichnungen aus der Albertina und anderen Sammlungen*, No. 1102

La Troupe Italienne. VIII. G. 1. R.-D. 8. *Finished by Charles Simmoneau. After a picture in the collection of Baron Edmond de Rothschild, Paris. The same subject as etched by Boucher is illustrated on the same page.*

Recrue allant joindre le régiment. X. G. 2. *Finished by S. H. Thomassin. The etching is attributed to Watteau on the authority of Mariette (Abecedario). After a picture in the collection of Baron Edmond de Rothschild, who also possesses a proof of the etching before Thomassin's elaboration.*

PRINTS AFTER WATTEAU, from "L'Œuvre d'Antoine Watteau . . . gravé d'après ses tableaux et desseins originaux par les soins de M. de Julienne, à Paris" (2 vols. almost entirely after pictures), and its supplement "Figures de différent caractères de paysages et d'études dessinées d'après nature" (2 vols. after drawings)

I.—After pictures (from the first 2 vols.) ; the following engravers and subjects :

BENOÎT AUDRAN THE YOUNGER. La Tête-à-tête. XI. G. 168

L'Enchanteur. XII. G. 130

P. A. AVELINE. L'Enseigne de Gersaint. XIII. G. 95. *After the picture in the Imperial Palace, Berlin*

La Famille. XIV. G. 134

FRANÇOIS BOUCHER. La Troupe Italienne. IX. G. 71. *Placed in the volumes with the engravings after pictures, but according to its title after a finished drawing of the same subject reproduced in Watteau's original etching* (see VIII)

Le Printemps. XV. G. 257

L'Hiver. XVI. G. 260

La Coquette. XVII. G. 433

LAURENT CARS. Fêtes Vénitiennes. XVIII. G. 135. *After the picture in the National Gallery of Scotland.*

C. N. COCHIN THE ELDER. La Mariée de Village. XIX. G. 148. *After the picture in the Palace of Sans Souci, Potsdam.*

LOUIS CRÉPY. La Perspective. XX G. 152

L'Escarpolette. XXI. G. 273

CHARLES DUPUIS. Leçon d'Amour. XXII. G. 144. *After the picture in the Imperial Collection, Potsdam*

JACQUES DE FAVANNES. Les Agréments de l'Été. XXIII. G. 99

FRANÇOIS JOULLAIN. Les Agréments de l'Été. XXIV. G. 100

J. P. LEBAS. L'Assemblée Galante. XXV. G. 108. *After the picture in the Berlin Museum*

La Game d'Amour. XXVI. G. 136. *After the picture in the collection of Sir Julius Wernher*

J. E. LIOTARD. Le Chat Malade. XXVII. G. 93

MARIE JEANNE RENARD DUBOS. L'Été. XXVIII. G. 47. *After the picture in the collection of Mrs. Lionel Phillips*

GÉRARD SCOTIN. Le Lorgneur. XXIX. G. 146. *After the picture in the collection of Baron Edouard de Rothschild, Paris*

La Sérénade Italienne. XXX. G. 165. *After the picture in the collection of Alfred C. de Rothschild, Esq.*

N. H. TARDIEU. Portrait of Watteau with M. de Julienne. G. 14. See *Frontispiece*

Les Champs-Élysées. XXXI. G. 116. *After the picture in the Wallace Collection*

L'Embarquement pour Cythère. XXXII. G. 128. *After the picture in the Imperial Palace, Berlin*

S. H. THOMASSIN. Harlequin and Columbine (voulez-vous triompher des belles ?). XXXIII. G. 179. *After the picture in the Wallace Collection*

II.—After drawings (from the second two volumes); the following engravers and subjects, with their number in the series

FRANÇOIS BOUCHER. Portrait of Watteau. XXXIV. G. 12. B. 45. *After a drawing by Watteau in the Musée Condée, Chantilly*

5. Lady, full length, seen from the back. XXXV. G. 352. *After a study for the picture "La Belle Polonaise," in the Hermitage, St. Petersburg*

7. Lady seated, holding a fan. XXXVI. G. 355

87. Lady dancing, seen from the back; face in profile to r. XXXVII. G. 446. B. 79

96. Lady seated on the ground, seen from the back. XXXIX. G. 459

Medallion of Watteau, surrounded by cupids and the Graces, who shed tears on his tomb. XL. G. 13. *Frontispiece to Vol. II*

163. Decorative design with a gardener and girl in a landscape. XLI. G. 540. B. 98

178. Lady seated on the ground with a young man playing the guitar. XLII. G. 555. B. 102. *After a study for the picture "L'Amour Paisible" in the Imperial collection, Potsdam*

214. Lady seated, in undress. XLIII. G. 591. B. 108

238. Lady seated, nursing a child.

XLIV. G. 615. B. 118. *After a drawing in the British Museum*

252. Lady's head, enveloped in a dark cloak. XLV. G. 630. *After a drawing in the collection of J. P. Heseltine, Esq.*

303. Scene in a Garden. XLVI. G. 683

339. Gilles with a guitar slung round his back. XLVII. G. 721

C. N. COCHIN THE ELDER

18. Mezzetin, dancing, seen from the back. XXXVIII. G. 366. *From a figure in a drawing in the collection of M. Gaston Menier, from the Goncourt collection (reproduced Braun, 65. 467)*

LAURENT CARS. 263. The Dressing-room. XLVIII. G. 641

COMTE DE CAYLUS. 164. Mezzetin, standing with right arm extended, and left hand on his heart. XLIX. G. 541

273. Portrait of a Lady. L. G. 652

ORIGINAL ETCHINGS BY FRANÇOIS BOUCHER. Cupid and the Caged Dove. LI. B. 2

Le Petit Savoyard. LII. B. 5

Two Children and a Cat, asleep. LIII. B. 3

PRINTS AFTER FRANÇOIS BOUCHER

La Fontaine de l'Amour. Engraved by P. A. Aveline. LIV

Le Départ du Courier. Engraved by J. F. Beauvarlet. LV

L'Arrivée du Courier. Engraved by J. F. Beauvarlet. LVI

Les Charmes de la Vie Champêtre. Engraved by Jean Daullé. LVII

The Family. Engraved by Gilles Demarteau. LVIII

Lovers in a Landscape. Engraved by Gilles Demarteau. LIX

PHILIPPE MERCIER. The Painter and his Family. LX

CLAUDE GILLOT. Original Etchings

Fête de Diane. LXI. *This and the following are from a series of four (the others being "Fêtes de Bacchus, et de Faune"). The original study for the "Fête de Diane" was in the Goncourt collection* (Br. 65. 467). *There are two Gillot drawings of a similar subject in the British Museum*

Fête du Dieu Pan. LXII

L'Éducation. LXIII. *This and the following are from the "Life of a Satyr," in four plates, the other two subjects being "La Naissance" and "Les Obsèques"*

Le Mariage. LXIV

CHARLES NATOIRE. L'Été. LXV. *Original etching by Natoire, finished by Benoît Audran the younger*

CHARLES HUTIN. Original etchings

Children playing with a goat. LXVI. B. 17, I

Design for a fountain. LXVII. B. 26, II

J. B. OUDRY. La Jeune Veuve. Etched by Martin Marvie, and finished in engraving by N. D. de Beauvais. LXVIII. From La-fontaine, *Fables*, Paris 1755

H. F. GRAVELOT. A lady, in full-length. Engraved by L. Truchy. LXIX

A gentleman, in full-length. Engraved by L. Truchy. LXX

The title-page border is after the border to some prefatory verses on "L'Art et la Nature" in the first volume of Julienne's "Œuvre de Watteau" in the British Museum.

I. ANTOINE WATTEAU. ORIGINAL ETCHING FROM THE "FIGURES DE MODES." G. 4

Antoine Watteau. Painter, draughtsman, and etcher ; b. Valenciennes, 1684 ; d. 1721 ; w. chiefly in Paris.

Vateau inv. et fecit

ANTOINE WATTEAU. ORIGINAL ETCHINGS FROM THE "FIGURES DE MODES." II., G. 9; III., G. 3

II

III

ANTOINE WATTEAU. ORIGINAL ETCHINGS FROM THE "FIGURES DE MODES." IV., G. 6; V., G. 8

IV

V

ANTOINE WATTEAU. ORIGINAL ETCHINGS FROM THE "FIGURES DE MODES." VI., G. 7; VII., G. 5

VI

VII

IX. ANTOINE WATTEAU. LA TROUPE ITALIENNE. ETCHED BY FRANÇOIS BOUCHER

François Boucher, painter and etcher; b. 1703; d. 1770; w. in Paris; the most famous decorative painter of his time

VIII. ANTOINE WATTEAU. LA TROUPE ITALIENNE. ORIGINAL ETCHING, FINISHED IN ENGRAVING BY CHARLES SIMONNEAU. AFTER THE PICTURE IN THE COLLECTION OF BARON EDMOND DE ROTHSCHILD, PARIS. G. 1

Charles Simmonneau, line-engraver; b. Orléans, 1645; d. 1728; w. in Paris

VIII

IX

X. ANTOINE WATTEAU. RECRUE ALLANT JOINDRE LE RÉGIMENT. THE ETCHING ATTRIBUTED TO WATTEAU; THE ENGRAVING FINISHED BY S. H. THOMASSIN. G. 2

Simon Henri Thomassin, line-engraver; b. 1688; d. 1740; w. in Paris

Watteaux pinxit

Thomassin sculp

A Voir marcher cette Recrue,
On juge bien qu'elle est Recrue
Par les Vents, et par les frimats;
Leur officier sur sa Mazete
Assi comme sur la sellete
Ne paroist pas être moins las.

RECRUE
ALLANT IOINDRE LE
REGIMENT

Ils maudissent entre eux sans doute,
La dure et fatiguante Route:
Mais au gite allant hebenier
Aux depens du premier Village
Ils sauront se dedommager
De la fatigue du Voiage

[illegible] Chevrin rue St Jacques aux deux pilliers d'or A.P.R.

XI. ANTOINE WATTEAU. LA TÊTE-À-TÊTE. ENGRAVED BY BENOÎT AUDRAN, THE YOUNGER. G. 168

B. Audran, the younger, line-engraver; b. 1700; d. 1772; w. in Paris

B. Audran sculp. LE TESTE A TESTE Avec Privilege du Roy

Hæc sculptura ejusdem est magnitudinis ac Tabula inventa et Picta a Watteauo

Gravée d'apres le Tableau original peint par Watteau, de même grandeur

XII. ANTOINE WATTEAU. L'ENCHANTEUR. ENGRAVED BY BENOÎT AUDRAN, THE YOUNGER. G. 130

A. Watteau pinxit. L'ENCHANTEUR B. Audran Sculp.

Gravée d'Après le Tableau original peint par Watteau de même grandeur

Haec sculptura ejusdem est magnitudinis ac Tabula inventa et Picta à Watteavo

du Cabinet de Mr de Julienne.

Paris chez Chereau graveur du Roy rue St Jacques aux deux piliers d'Or avec privilege du Roy.

XIII. ANTOINE WATTEAU. L'ENSEIGNE DE GERSAINT. ENGRAVED BY P. A. AVELINE. AFTER THE PICTURE IN THE IMPERIAL PALACE, BERLIN. G. 95

Pierre Alexandre Aveline, line-engraver; b. 1710 (or 1697 ?), d. 1760; w. in Paris

PLATE I.

XIV. ANTOINE WATTEAU. LA FAMILLE. ENGRAVED BY P. A. AVELINE. G. 134

LA FAMILLE

Gravée d'Après le tableau original peint par Watteau de la même grandeur de l'estampe

FAMILIA

Sculpta juxtà Exemplar quidem magnitudini a Watteau depictum

XV. ANTOINE WATTEAU. LE PRINTEMPS. ENGRAVED BY FRANCOIS BOUCHER. G. 257

LE PRINTEMPS

XVI. ANTOINE WATTEAU. L'HIVER. ENGRAVED BY FRANÇOIS BOUCHER. G. 260

L'HIVER

XVII. ANTOINE WATTEAU. LA COQUETTE. ENGRAVED BY FRANÇOIS BOUCHER. G. 334

LA COQUETE

XVIII. ANTOINE WATTEAU. FÊTES VÉNITIENNES. ENGRAVED BY LAURENT CARS. AFTER THE PICTURE IN THE NATIONAL GALLERY OF SCOTLAND. G. 135

Laurent Cars, line-engraver; b. 1699; d. 1771; w. in Paris

FÊTES VENITIENNES

Gravées d'Après le Tableau original peint par Watteau haut de 1 pied 9 pouces sur 1 pied 5 pouces de large.

FESTA VENETA

Sculpta juxta Exemplar a Watteau depictum cujus altitudo 1 pedem cum [illegible] et latitudo 1 pedem cum [illegible]

XIX. ANTOINE WATTEAU. LA MARIÉE DE VILLAGE. ENGRAVED BY C. N. COCHIN, THE ELDER. AFTER THE PICTURE IN THE PALACE OF SANS SOUCI, POTSDAM. G. 148

C. N. Cochin, the elder, line-engraver; b. 1688; d. 1754; w. in Paris

XX. ANTOINE WATTEAU. LA PERSPECTIVE. ENGRAVED BY LOUIS CRÉPY. G. 152

Louis Crépy, line-engraver ; w. in Paris, ab. 1725–1750

LA PERSEPECTIVE

Gravé d'après le Tableau original Peint par Watteau, haut d'un pied 9 pouce sur un pied 5 pouce de large

PROSPECTUS

Sculptus juxta Exemplar a Watteau depictum altitudo 1 pedum cum 9 uncis et latitudo 1 pedes cum [illegible]

XXI. ANTOINE WATTEAU. L'ESCARPOLETTE. ENGRAVED BY LOUIS CRÉPY. G. 273

XXII. ANTOINE WATTEAU. LEÇON D'AMOUR. ENGRAVED BY CHARLES DUPUIS. AFTER THE PICTURE IN THE IMPERIAL COLLECTION, POTSDAM. G. 144

Charles Dupuis, line-engraver ; b. 1685 ; d. 1742 ; w. in Paris, and London

LECON D'AMOUR

AMORIS DOCUMENTUM

XXIII. ANTOINE WATTEAU. LES AGRÉMENTS DE L'ÉTÉ ENGRAVED BY JACQUES DE FAVANNES. G. 99

Jacques de Favannes, line-engraver; b. 1716; d. 1770; w. in Paris

Watteau Pinxit — a Paris chez Gersaint Mr. Pont N.D. et chez Surugue Graveur du Roy rue des Noyers — Jacques de Favanne Sculp

LES AGREMENS DE L'ESTE.

Graves d'apres le tableau Original peint par WATTEAU de la meme Grandeur

Avec Privilege du Roy.

XXIV. ANTOINE WATTEAU. LES AGRÉMENTS DE L'ÉTÉ. ENGRAVED BY FRANÇOIS JOULLAIN. G. 100

François Joullain, line-engraver ; b. 1697 ; d. 1779 ; w. in Paris

LES AGRÉEMENTS DE L'ÉTÉ
Gravé d'après le Tableau original peint par Watteau haut de 1 pied 8 pouces sur 1 pide 5. pouce de large

ÆSTIVÆ OBLECTATIONES
Sculptæ juxtà Exemplar d'Watteauvo depictum cujus altitudo 1 pedem cum 8 unciis et latitudo 1 pedem cum 5 continet

XXV. ANTOINE WATTEAU. L'ASSEMBLÉE GALANTE. ENGRAVED BY J. P. LEBAS. AFTER THE PICTURE IN THE BERLIN MUSEUM. G. 108

Jacques Philippe Lebas, line-engraver; b. 1707; d. 1783; w. in Paris

ASSEMBLÉE GALANTE.
Gravée d'Après le Tableau original Peint par Watteau de même grandeur

URBANITATIS CŒTUS
Sculptus juxta Exemplar Ejusdem magnitudinis a Watteavio depictum

XXVI. ANTOINE WATTEAU. LA GAME D'AMOUR. ENGRAVED BY J. P. LEBAS. AFTER THE PICTURE IN THE COLLECTION OF SIR JULIUS WERNHER. G. 136

LA GAMME D'AMOUR

AMORIS DIAGRAMMA MUSICUM

XXVII. ANTOINE WATTEAU. LE CHAT MALADE. ENGRAVED BY J. E. LIOTARD. G. 93

Jean Étienne Liotard, painter, line-engraver, and etcher; b. 1702; d. 1789; w. in Geneva, Paris, Italy, London, and Constantinople; most famous for his portraits in pastel

LE CHAT MALADE

XXVIII. ANTOINE WATTEAU. L'ÉTÉ. ENGRAVED BY MARIE JEANNE RENARD DUBOS. AFTER THE PICTURE IN THE COLLECTION OF MRS. LIONEL PHILLIPS. G. 47

M. J. Renard Dubos, line-engraver; b. ab. 1700; pupil of C. Dupuis; w. in Paris; one of the few women engravers of the time

L'ESTE

Gravé d'après le Tableau original Peint en ovale par Watteau chez M^r
Cé tableau haut de 4 pieds 1 pouces sur 3 pieds 9 pouces de large

XXIX. ANTOINE WATTEAU. LE LORGNEUR. ENGRAVED BY GÉRARD SCOTIN. AFTER THE PICTURE IN THE COLLECTION OF BARON EDOUARD DE ROTHSCHILD, PARIS. G. 146

Gérard Jean Baptiste Scotin, the younger, line-engraver : b. 1698 ; d. after 1745 ; w. in Paris, and London

LE LORGNEUR

ALITER INTENTUS

XXX. ANTOINE WATTEAU. LA SÉRÉNADE ITALIENNE. ENGRAVED BY GÉRARD SCOTIN. AFTER THE PICTURE IN THE COLLECTION OF ALFRED C. DE ROTHSCHILD, ESQ. G. 165

LA SERENADE ITALIENNE.

Gravée d'Après le Tableau original, peint par Watteau, de mesme grandeur

ITALICA CANTATIO.

Scalpta iuxta Exemplar Eiusdem magnitudinis à Watteavo Depictum

XXXI. ANTOINE WATTEAU. LES CHAMPS ÉLYSÉES. ENGRAVED BY N. H. TARDIEU. AFTER THE PICTURE IN THE WALLACE COLLECTION. G. 116

Nicolas Henri Tardieu, line-engraver; b. 1674; d. 1749; w. in Paris

LES CHAMPS ELISÉES
Gravées d'Apres le Tableau Original peint par Watteau de mesme grandeur.

ELYSII CAMPI
Scalpti juxtà Exemplar Ejusdem magnitudinis à Watteavo Depictum

du Cabinet de Mr. de Jullienne.

Avec Privilege du Roy

a Paris chez F. Chereau, Aux Sciences du Roy rue St. Jacques, aux Armes d'Ecosse

XXXII. ANTOINE WATTEAU. L'EMBARQUEMENT POUR CYTHÈRE. ENGRAVED BY N. H. TARDIEU. AFTER THE PICTURE IN THE IMPERIAL PALACE, BERLIN. G. 128

L'EMBARQUEMENT POUR CYTHERE

AD CYTHERA CONSCENSIO

XXXIII. ANTOINE WATTEAU. HARLEQUIN AND COLUMBINE. ENGRAVED BY S. H. THOMASSIN. AFTER THE PICTURE IN THE WALLACE COLLECTION. G. 179

A Messire Philippe de Cubiers, de Grimoard, de Pestels, de Levy, Comte de Caylus, Conseiller
né d'honneur au Parlem.t de Toulouse, cy devant Colonel d'un Regim.t de Dragons.
par son tres humble et tres obeissant Serviteur S. D. Thomassin fils 1725
Voulez vous triompher des Belles!
Dobitez leur des bagatelles;
Parlez d'un ton facetieux,
Et gardez vous bien au pres d'elles
De prendre un masque serieux
L'Amour demande qu'on l'amuse
Il est enfant toute la ruse;
Pour luy plaire, c'est d'estre badin:
Et souvent au Sage il refuse
Tout ce qu'obtient un Arlequin.

XXXIV. ANTOINE WATTEAU. PORTRAIT OF HIMSELF ETCHED BY FRANÇOIS BOUCHER, AFTER A DRAWING IN THE MUSÉE CONDÉ, CHANTILLY. G. 12

Watteau pinx. Boucher Sculp.

Watteau, par la Nature, orné d'heureux talents
Fut très reconnoissant des dons, qu'il reçut d'elle :
Jamais une autre main ne la peignit plus belle,
Et ne la sçut montrer sous des traits si galants. C. Monnet

XXXV. ANTOINE WATTEAU. LADY, FULL LENGTH, SEEN FROM THE BACK. ETCHED BY FRANÇOIS BOUCHER. AFTER A STUDY FOR THE PICTURE OF "LA BELLE POLONAISE," IN THE HERMITAGE, ST. PETERSBURG. G. 352

XXXVI. ANTOINE WATTEAU. LADY SEATED, HOLDING A FAN. ETCHED BY FRANÇOIS BOUCHER. G. 355

XXXVIII. ANTOINE WATTEAU. MEZZETIN DANCING, SEEN FROM THE BACK. ETCHED BY C. N. COCHIN, THE ELDER. FROM A FIGURE IN A DRAWING IN THE COLLECTION OF M. GASTON MENIER. G. 366

XXXVII. ANTOINE WATTEAU. LADY DANCING, SEEN FROM THE BACK. ETCHED BY FRANÇOIS BOUCHER. G. 446

XXXVII

XXXVIII

XXXIX. ANTOINE WATTEAU. LADY SEATED ON THE GROUND, SEEN FROM THE BACK. ETCHED BY FRANÇOIS BOUCHER. G. 459

B R
.50.

XL. FRANÇOIS BOUCHER. MEDALLION OF WATTEAU, SURROUNDED BY CUPIDS AND THE GRACES, WHO SHED TEARS ON HIS TOMB. ORIGINAL ETCHING. FRONTISPIECE TO VOLUME II OF THE "FIGURES DE DIFFÉRENTS CARACTÈRES." G. 13

Les Graces qui dans les Ouvrages
De l'incomparable Watteau
Quient par tout aux yeux de riantes images
Versent des pleurs sur son tomb

XLI. ANTOINE WATTEAU. DECORATIVE DESIGN WITH A GARDENER AND GIRL IN A LANDSCAPE. ETCHED BY FRANÇOIS BOUCHER. G. 540

XLII. ANTOINE WATTEAU. LADY SEATED ON THE GROUND WITH A YOUNG MAN PLAYING THE GUITAR. ETCHED BY FRANÇOIS BOUCHER. G. 555

XLIII. ANTOINE WATTEAU. LADY SEATED, IN UNDRESS.
ETCHED BY FRANÇOIS BOUCHER. G. 591

XLIV. ANTOINE WATTEAU. LADY SEATED, NURSING A CHILD. ETCHED BY FRANÇOIS BOUCHER. AFTER A DRAWING IN THE BRITISH MUSEUM. G. 615

XLV. ANTOINE WATTEAU. LADY'S HEAD, ENVELOPED IN A DARK CLOAK. ETCHED BY FRANÇOIS BOUCHER. AFTER A DRAWING IN THE COLLECTION OF J. P. HESELTINE, ESQ. G. 630

XLVI. ANTOINE WATTEAU. SCENE IN A GARDEN. ETCHED BY FRANÇOIS BOUCHER. G. 683

vv. 6

XLVII. ANTOINE WATTEAU. GILLES WITH A GUITAR SLUNG ROUND HIS BACK. ETCHED BY FRANÇOIS BOUCHER. G. 721

XLVIII. ANTOINE WATTEAU. THE DRESSING-ROOM. ETCHED BY LAURENT CARS. G. 641

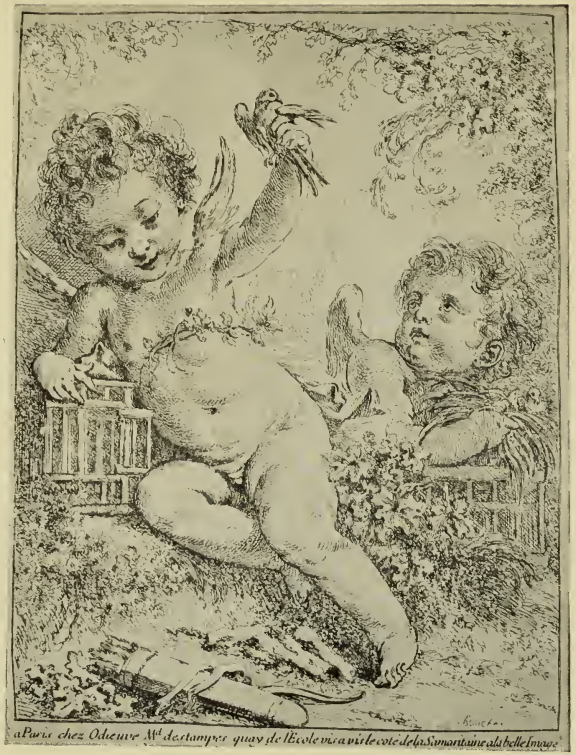
XLIX. ANTOINE WATTEAU. MEZZETIN, STANDING WITH RIGHT ARM EXTENDED, AND LEFT HAND ON HIS HEART. ETCHED BY COMTE DE CAYLUS. G. 541

Anne Claude Philippe de Tubières, Comte de Caylus, archæologist, amateur, and etcher; b. 1692; d. 1765; w. in Paris; travelled and collected antiquities in Greece, and the East; his chief work is his *Recueil d'Antiquites* (1752–67); he etched a very large number of plates after old master drawings

L. ANTOINE WATTEAU. PORTRAIT OF A LADY. ETCHED BY COMTE DE CAYLUS. G. 652

LII. FRANCOIS BOUCHER. LE PETIT SAVOYARD. ORIGINAL ETCHING. B 5

LI. FRANÇOIS BOUCHER. CUPID AND THE CAGED DOVE. ORIGINAL ETCHING. B. 2


a Paris chez Odieuvre Md. d'estampes quay de l'Ecole vis a vis le coté de la Samaritaine a la belle Image

LI

A Paris chez Odieuvre Md d'estampes quay de l'Ecole vis a vis le coté de la Samaritaine a la Ville Imaige

LII

LIII. FRANÇOIS BOUCHER. TWO CHILDREN, AND A CAT, ASLEEP. ORIGINAL ETCHING. B. 3

Boucher de Paris

LIV. FRANÇOIS BOUCHER. LA FONTAINE DE L'AMOUR.
ENGRAVED BY P. A. AVELINE

LA FONTAINE DE L'AMOUR

LV. FRANÇOIS BOUCHER. LE DÉPART DU COURIER. ENGRAVED BY J. F. BEAUVARLET

Jacques Firmin Beauvarlet, line-engraver; b. 1731 (?); d. 1797; w. in Abbeville, and Paris

LE DEPART DU COURIER.
Dédié à Madame la Marquise de Montesquiou

W. 7

LVI. FRANÇOIS BOUCHER. L'ARRIVÉE DU COURIER. ENGRAVED BY J. F. BEAUVARLET

L'ARRIVÉE DU COURIER.

Dédié à Madame la Marquise de Montesquiou

LVII. FRANÇOIS BOUCHER. LES CHARMES DE LA VIE CHAMPETRE. ENGRAVED BY JEAN DAULLÉ

Jean Daullé, line-engraver; b. 1707 (or 1703 ?); d. 1763; w. in Abbeville and Paris

LES CHARMES DE LA VIE CHAMPÊTRE.
A Monsieur Le Marquis de Marigny Conseiller du Roy
en ses Conseils, Commandeur de ses Ordres, Directeur & Ordonnateur General de ses
Bâtimens, Jardins, Arts, Académies et Manufactures Royales
J. Daullé

LVIII. FRANÇOIS BOUCHER. THE FAMILY. ENGRAVED IN THE CRAYON MANNER BY GILLES DEMARTEAU

Gilles Demarteau, crayon-engraver; b. Liège, 1722; d. 1776; w. in Paris

F. Boucher Del
Demarteau l.ne Sculp.
Tiré du Cabinet de Madame d'Azaincourt.
N.° 56.

LIX. FRANÇOIS BOUCHER. LOVERS IN A LANDSCAPE. ENGRAVED IN THE CRAYON MANNER BY GILLES DEMARTEAU

LX. PHILIPPE MERCIER. THE PAINTER AND HIS FAMILY. FROM A RARE ETCHING IN THE COLLECTION OF J. P. HESELTINE, ESQ.

Philippe Mercier, painter, line-engraver, and etcher; b. Berlin, 1689; d. 1760; w. in Paris, Italy, and London

LXI. CLAUDE GILLOT. FÊTE DE DIANE. ORIGINAL ETCHING

Claude Gillot, painter, etcher, and designer of book illustrations ; b. Langres, 1673 ; d. 1722 ; w. in Paris ; one of Watteau's masters

Inventé peint et gravé par C. Gillot

à Paris chez De Larmessin graveur du Roy rue des Noyers

Feste de DIANE, troublée par des Satyres.

Maintes Nimphes enchanteresses
Lasses de courir les Forests
Celebroient dans vn Antre frais
La Chasse des chasseresses.

Le Satyre y vient a grand pas,
La Nimphe a son aspect redouble sa priere.
Mais malheureusement la Dasse est de pierre
Et le Satyre ne l'est pas.

Avec vne frayeur extreme
Chacune fuit ce laid museau;
Elles n'eussent pas fuit de même
Si c'eut été quelque jeune Damoiseau.

LXII. CLAUDE GILLOT. FÊTE DU DIEU PAN. ORIGINAL ETCHING

Lavinia pinx et gravé par C. Gillet

A Paris chez P. de Rochefort graveur rue S. Jacques au Palemon

Feste du Dieu PAN, celebrée par des Sylvains et des Nymphes.

Célébrons le Dieu Pan, par lui dans les prairies
On voit paître en repos les moutons bondissants.
Par lui l'on voit les Bergeries
A l'abry des Loups ravissants.

Aux Sylvains il aprit l'usage
De la flûte aux tendres accens
Capables de charmer les sens
De la Nimphe la plus sauvage.

Par ce divin Maître des Bois
Le Berger peut sur la fougere
Caresser en paix la Bergère
Qui l'a rangé dessous ses loix.

Dubois

LXIII. CLAUDE GILLOT. L'ÉDUCATION, FROM THE "LIFE OF A SATYR." ORIGINAL ETCHING

L'Education.
De rien ne luy servit de hanter les Ecoles
Jeune il fut Charlatan et vendit des paroles
Vieux il fut Procureur et ne changea de peau
Rien ne peut corriger un mauvais naturel
A Paris chez l'Andran graveur du Roy a l'Hotel Royal des Gobelins

LXIV. CLAUDE GILLOT. LE MARIAGE, FROM THE "LIFE OF A SATYR." ORIGINAL ETCHING

Le Mariage
Mais qui ne s'éblouit à l'Autel tout est beau
L'Amour n'a point encore achevé son Ouvrage
Le Oui dit, il s'en vole, et le Voile arraché
L'Epoux voit son Malheur à sa chaîne attaché

LXV. CHARLES NATOIRE. L'ÉTÉ. ORIGINAL ETCHING BY NATOIRE, FINISHED IN ENGRAVING BY BENOÎT AUDRAN, THE YOUNGER

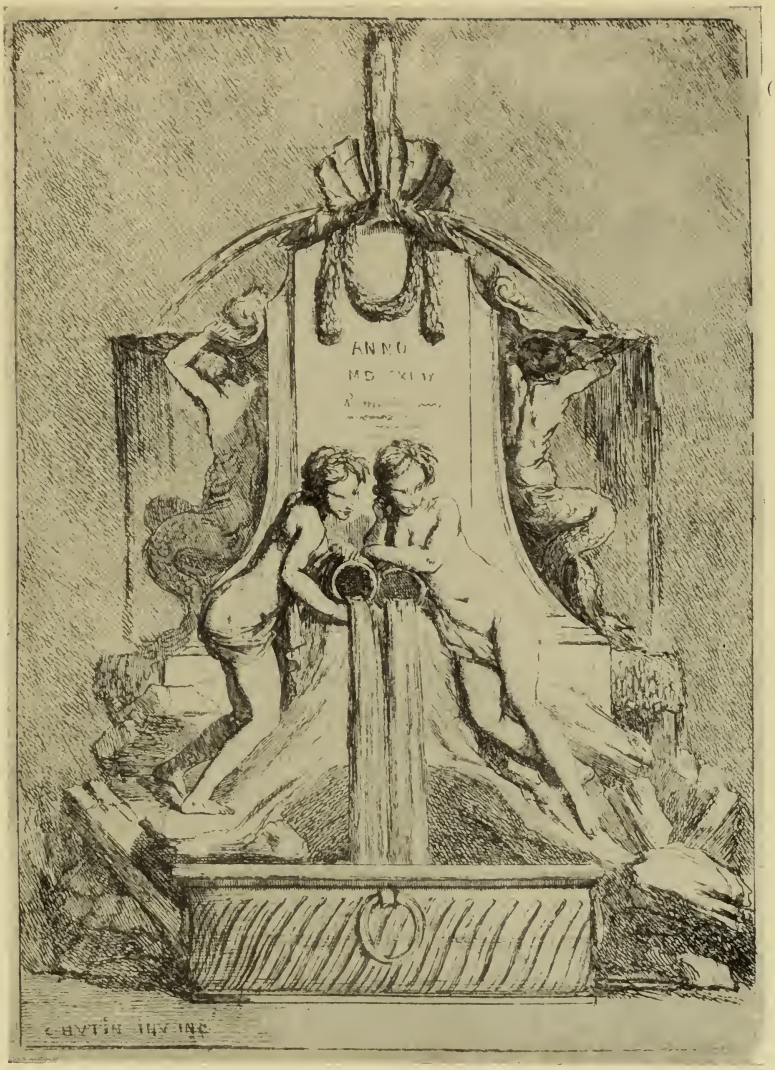
Charles Joseph Natoire, painter and etcher; b. Nîmes, 1700; d. 1777; w. in Paris, and Rome

ÆSTAS
L'ESTE.
Dedie a Monseigneur Philibert
Orry Controlleur general des finances.
par son tres humble & tres
Natoire P.R.

LXVI. CHARLES HUTIN. CHILDREN PLAYING WITH A GOAT. ORIGINAL ETCHING. B. 17, 1

Charles Hutin, painter, draughtsman, sculptor, and etcher ; b. 1715 ; d. 1776 ; w. in Paris, and Dresden

LXVII. CHARLES HUTIN. DESIGN FOR A FOUNTAIN.
ORIGINAL ETCHING. B. 26, 11


ANNO

LXVIII. JEAN BAPTISTE OUDRY. LA JEUNE VEUVE. ETCHED BY MARTIN MARVIE, AND FINISHED IN ENGRAVING BY N. D. DE BEAUVAIS. FROM LAFONTAINE, FABLES, PARIS, 1755

Jean Baptiste Oudry, painter, etcher, and designer of book illustrations; b. 1686; d. 1755; w. in Paris

Martin Marvie, painter, and line-engraver; b. 1712; d. after 1755; w. in Paris

Nicolas Dauphin de Beauvais, line-engraver, b. ab. 1688; d. 1763; w. in Paris

LA JEUNE VEUVE . Fable CXXIV.

LXIX. H. F. GRAVELOT. A LADY, IN FULL LENGTH. ENGRAVED BY L. TRUCHY

Hubert François Gravelot, etcher, line-engraver, and designer of book illustrations; b. 1699; d. 1773; w. in Paris, and London

L. Truchy, line-engraver; b. Paris 1731; d. 1764; w. in London

H. Gravelot ad vivum delin.
L. Truchy Sculp.

LXX. H. F. GRAVELOT. A GENTLEMAN, IN FULL LENGTH
ENGRAVED BY L. TRUCHY

H. Gravelot delin.
L. Truchy Sculp.

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